

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 1.]

SATURDAY, JANUARY 2, 1858.

[PRICE 3D.]

## Musical Announcements.

**HER MAJESTY'S THEATRE.**  
Lucia di Lammermoor.—THIS EVENING, Saturday, January 2.

LUCIA DI LAMMERMOOR.

Lucia, Piccolomini; Enrico, Belletti; Bidebent, Violetti; Edgardo, Giuglini.  
No free list. Pit, 3s. 6d.; gallery, 2s. The doors open at half-past 7, and the opera to commence at 8 o'clock.

## HER MAJESTY'S THEATRE.

Piccolomini, Spezia, Luchesi, Belletti, Aldighieri, Violetti, and Giuglini.—Il Trovatore, La Traviata, Lucia, La Figlia del Reggimento, and La Favorita.—Extra Nights.—The order of performance will be as follows:—Tuesday, January 5th, IL TROVATORE. Wednesday, January 6, LA FIGLIA DEL REGGIMENTO and Last Act of LA FAVORITA. Thursday, January 7, LA TRAVIATA. Saturday, Jan. 9, LUCIA DI LAMMERMOOR.

Prices:—Pit stalls, 12s. 6d.; boxes (to hold four persons), pit, and one pair, £2 2s.; grand tier, £3 3s.; two pair, £15s.; three pair, 15s.; gallery boxes, 10s.; gallery stalls, 3s. 6d.; pit, 3s. 6d.; gallery, 2s. Applications to be made at the box-office at the theatre.

## Parish of St. Leonard, Shoreditch.

December 24, 1857.—ELECTION of an ORGANIST.—Notice is hereby given, that at a Public Vestry and Meeting of the Ratepayers and Parishioners of this Parish, held on the 18th instant,

The Rev. T. S. EVANS, M.A., Vicar, in the chair; It was resolved, on the Motion of Mr. G. Pearce, seconded by Mr. J. Lough;

That an Organist be elected for the Parish Church, in the place and stead of Mr. Wm. Giles, deceased, at a salary of £40 per annum.

All applications and testimonials must be forwarded to the Vestry Clerk, Workhouse, Kingsland-road, Shoreditch, on or before the 9th day of January next, after which date they cannot be entertained. Due notice will be given of the time and place for carrying out the election.

Resolved, on the motion of Mr. G. Pearce, seconded by Mr. Wild, and carried unanimously;

That this Public Vestry condole with Mrs. Giles and family upon the heavy loss sustained by the death of her husband, and express their high esteem of his talents and character.

EDWARD VANN, Vestry Clerk.

## MR. and MRS. PAGET (R.A.M.),

BASS and CONTRALTO,

17, WINCHESTER-PLACE, PENTONVILLE, N.

Miss JULIA BLEADEN has Removed to 34, ALFRED-PLACE, BEDFORD-SQUARE.

## ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until six in the evening, at his residence, 34, Newman-street, Oxford-street.

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## Third Edition of "MONA,"

PENSEE FUGITIVE.

By BENNETT GILBERT. Price 2s. Chappell, Bond-street.

## Miscellaneous.

## CHRISTMAS PRESENTS.

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## NOTICES, &amp;c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city news-venders, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

## THE MUSICAL GAZETTE

SATURDAY, JANUARY 2, 1858.

In entering upon our 3rd volume, we must tender our sincere thanks to those who have supported us from the commencement of our career, and to those who have since rallied round us. The difficulties which beset musical journalists are very great. By independence and impartiality can a register of musical events alone hope for an extensive perusal; yet this very impartiality and high tone often necessitates the condemnation, or—which is frequently considered as unpleasant—the “faint praise” of an artist who is a constant supporter of the very paper which upbraids him.

On glancing through our subscription list, we find the names of many performers or composers who have experienced anything but extolment from us. Under such circumstances the chances of favour from the musical profession would appear precarious; but we are proud to say that if we were to begin counting on our fingers the number of subscribers who have deserted us from *pique*, we should not get farther than the thumb! Knowing the generally partial condition of musical criticism, this is perfectly astonishing. Verily, we can afford to be independent, if we only lose one subscriber in two years.

A glimpse at some of even our recent letters reminds us of the cordial epistles of which we received so large a number in the first year of our existence. We feel grateful for these friendly and sympathetic expressions, and we have to thank many “subscribers from the beginning” for having taken so great an interest in our welfare as to induce friends to add their names to our list. The publication of our Index this week has literally driven us into a corner, else we should have ventured upon a few general remarks, and hints as to assistance which can be afforded by our readers. Wishing all a happy and prosperous '58, we must postpone our prattle till next week.

## Metropolitan.

## THE LONDON SACRED HARMONIC SOCIETY.

This society gave its annual performance of Handel's *Messiah* on Monday evening, at Exeter Hall. The principal vocalists were the Misses Wells, Miss S. Gilbert, from the Worcester Choral Society; Miss Vernon, her first appearance; Mr. T. Dyson, of St. George's Chapel, Windsor; and Mr. T. Lawler, gentleman of her Majesty's Chapel Royal, who was accompanied in “The trumpet shall sound” by Mr. Ward in a most efficient manner. The band and chorus numbered about 100 performers, all of whom did ample justice to the oratorio, under the direction of Mr. Surman, who officiated as conductor. The hall was well filled, but not inconveniently crowded.

## CRYSTAL PALACE.

The Christmas revel of the past week has turned out one of the Crystal Palace successes. A vast number, both of juveniles and adults, attended on Monday, and entered with most seasonable heartiness into the fun of the round of entertainments provided. Punch and Judy, Sir Roger de Coverley, swings, round-abouts, target-shooting, music, and mistletoe, were the order of the day, and sufficed to keep some 15,000 people in a high and constant state of excitement. The art-treasures of the Crystal Palace were entirely forgotten for the nonce, and mirth, “that wrinkled care derides,” reigned paramount. It was a revel intended for the young folks, but small chance had the tiny ones of witnessing the fortunes and misfortunes of Punch and his spouse and his bou-wou, for the “anxious parents” were so eager to behold the performances of the puppets that there was no possibility of diminutive people getting a glimpse of the proceedings.

Kissing was a great feature. We have not quite made up our minds whether it was proper to suspend a huge bundle of holly and mistletoe in the centre transept; but we are quite sure that, had the advertisement contained an announcement of this suspensory fact, a far greater number of kissers and kissed would have thronged the return trains in the afternoon.

The following is the return of admissions to the Crystal Palace for six days, from December 25 to 31:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Dec. 25	(1s.)	3,280	689	3,969
Saturday	„ 26	..	14,759	1,591	1,6350
Monday	„ 28	..	13,483	1,365	14,848
Tuesday	„ 29	..	9,089	1,164	10,253
Wednesday	„ 30	..	6,856	986	7,842
Thursday	„ 31	..	6,729	1,032	7,761
			54,196	8,827	61,023

At the public vestry and meeting of the parishioners of St. Leonard, Shoreditch, referred to in our advertising columns, “general condolence with Mrs. Giles and family upon the heavy loss sustained by the death of her husband” (the late organist) was expressed, and the vestry also desired to testify “their high esteem of his talents and character.”

## Opera.

HER MAJESTY'S THEATRE.—It is rarely that exclusively artistic performances take place during Christmas week, but we have to record the entire success of two representations of opera at this house, *Il Trovatore* on Tuesday, and *La Traviata* on Thursday having been given to crowded houses. The Leonora and Violetta were Madame Spezia and Mdlle. Piccolomini. The tenor in each opera was Signor Giuglini, who charmed all who had before heard him, and astonished a great number who had not, with his delicious voice and his chaste style.

*Lucia* is to be performed this evening, and a fresh series of representations is already announced.

## Theatrical.

HAYMARKET.—There is an excellent pantomime here. If the choice of the story (*The Sleeping Beauty*) was less judicious than it might have been, it was because the popularity of the tale and its adaptation to such a purpose has made the use of it on these occasions a little time worn. After the ample preliminary notice sent to us for publication last week, and which has re-appeared on the bills, one need not give any account of the story. Foremost among the contributors to the piece stands Mr. William Calcott, the designer and painter of the scenery of the introduction. Among the most striking part of this is the scene of “The samphire cliffs on the coast of fairy land,” with the sea breaking on the sands. Here Miss Fanny Wright makes her appearance as the “fairy of beauty,” with her retinue. In the “grand ballet of fairy godmothers,” she was ably assisted by her companions, among whom Miss Emma McClellan (the fairy of dancing)



rendered some especial aid to the general effect.\* "The banquet-hall of silver columns" is addressed especially to the eye, with its dazzling gorgeousness in the place of the warm and delicate landscape tints of the foregoing scene. The christening of the royal infant now takes place. After six of the godmothers have bestowed their gifts, the spiteful fairy Venoma appears and turns all into despair by predicting the death of the princess, which, as the reader knows, is changed by the interposition of the benevolent fairy into a century of sleep. A period of sixteen years now elapses, and the princess appears in the person of Miss Louise Leclercq. This young lady's family are known for being monopolists of beauty, and Louise possesses a considerable share of that enviable investment. Her method of dancing is decidedly French, a style of which we were never very greatly enamoured, from its want of the sentiment and feeling which should pervade all arts, whether of the head, the hands, or the feet. But Miss Leclercq is an accomplished dancer. To ease, grace, and activity, she adds a strength and decision in her feet, and all her motions are worthy of the highest artists of the school. The spindle now does its office, the princess falls asleep, and her retinue follow the royal lead, to the tune of "We're a' noddin'." The next scene brings us to the end of "the century," and we come to the re-awakening by the huntsman-prince, and the mutual "love at first sight;" but Venoma again appears, and desiring her sprites to prick the lovers soundly, good nature and benevolence once more interfere to protect them, and we are brought to the transformation. Here Mr. Callcott's share in the business reaches its termination and climax. The scene is the "Golden groves of the seven fairies," and "amaranthine arcades." It is designed on the improved principle of gradual development, and is equally admirable for the beauty and unity of its design, and the splendour and completeness of its details. We will not attempt further to describe it; but he who does not go and see it will certainly miss one of the most striking exhibitions of the season. As soon as this scenic display had become expanded to its full development, a deafening uproar arose for Mr. Buckstone and Mr. Callcott, the latter of whom alone came forward. The harlequinade now commences. The prince becomes harlequin (Mr. Arthur Leclercq), Charles Leclercq becomes clown, Venoma turns herself into pantaloon (Mrs. Mackay) to torment the lovers, and the benevolent fairy changes herself to columbine (Miss Fanny Wright) to test their fidelity, while the princess retains her character and costume. The harlequinade runs glibly to the end of its tether. Mr. Arthur Leclercq is an extraordinarily active and supple harlequin; his brother is an efficient clown, and pantaloon's active decrepitude is ably depicted by Mr. Mackay. There is some capital dancing, including a polka pastorale by the harlequin and columbine, an Irish jig (in character) by the same, a *pas de trois* by these and Louise Leclercq, a "royal alliance galop" latter lady and harlequin, and a tarantella by the harlequin and columbine. The honour of competition was therefore pretty equally divided between the two ladies. If Miss Leclercq is the more showy and striking, Miss Wright is the more varied and natural dancer. The best trick was the "raw material" of an army in the shape of a parcel of ragged street urchins, who, on being enclosed in a machine something like a huge dog-kennel, presently re-appeared, a completely equipped infant army, with drums beating and colours flying. We regret that we cannot conclude without a word of censure. The last two scenes are failures. "The clown's ascent of Mont Blanc" is a very pointless piece of business, and "The baronial hall at Christmas in the olden time," with a lurid glare of red light on it, as if the castle had taken fire, is a mistake altogether.

LYCEUM.—It is becoming customary for theatrical managers to begin the festivities of the season on Christmas eve; and according, Mr. Charles Dillon, who has resumed the reins of government here, launched his offering to the season on Thursday so'n'ight, the 24th ultimo. The piece is a burlesque and pantomime, termed *Lalla Rookh*, and, as the name implies, is founded on the late Mr. Moore's romance of that name. The story and incidents of these pieces form so very small a part of the interest of them, that a detailed account of the "plot" of any of them would be little better than a waste of time and space.

The first scene, which is introductory, presents us to Namouni,

a banished Peri (Miss E. Webbe) who is seen kneeling before an assembly of Peris, for restoration to her former state and happiness among them. This is granted to her on three conditions. By two of them she is bound to protect from their enemies and rivals, the loves of Lalla Rookh, (Mrs. Charles Dillon,) daughters of King Aurungzebe, (Mr. Barrett,) and Feramorz, the troubadour, (Mrs. A. Mellon.) By the third condition she is required to discard the same youth, for whom she also has conceived a violent passion, from her heart. Against the hardness of this requisition, the Peri protests in the following very pithy lines:

"What! banish from my heart that lovely youth out—  
Oh tell me, did you ever have a tooth out?"

But, after a struggle, she declares that he is "out," and she is dismissed to perform the other conditions. The story and practical fun of the piece then begin. We are introduced to the princess Lalla Rookh, who is beset by all kinds of suitors, and among them, by Hafid, the fire-worshipper and chief of the ghebers—Eastern banditti. But Feramorz, the troubadour, retains his hold on the princess's heart, in spite of the hostility of the king, the denunciations of the High Chamberlain Fadladeen, (Mr. Calhaem,) and the contempt of the whole court. Hafid with the aid of an accomplice, Khorsanbad, (Mr. J. L. Toole,) and a band of ghebers, waylays *Lalla Rookh* and his retinue, including the troubadour, in their journey to Bucharia, and thus gives Mrs. Mellon an opportunity of fighting, with a sword in each hand, a single combat with four adversaries, which she does with much grace and effect to the sound of orchestral music. The troubadour is overpowered at last, and the princess would be carried off by the fire-worshipper, but for the timely interference of the benevolent Peri. After some more chances and escapes of the same kind, the princess is placed in safety, the troubadour doffs his habit and appears *en prince* (although the why and the wherefore of this change we did not distinctly catch), and we came to the transformation scene—"The alcoves of the Peris' garden" with "golden corridors of the aerial amphitheatre." These transformation scenes at the principal theatres, have, of late years, vied with each other in exhausting the vocabulary of eulogy; suffice it that, although we have beheld scenes of the kind at the Lyceum, superior to this in design, none have ever excelled its splendour and completeness of detail, and dazzling gorgeousness of general effect.

These incidents Mr. Brough has embodied in dialogue teeming with his usual volubility and smartness. Puns, "hits," and *doubles entendres* are flung ceaselessly among the audience, where they sparkle and explode like a tissue of crackers. There is plenty of music and dancing, some "splendid processions," and a "gorgeous eastern revel." There were some encores, and a duett between Mr. Toole and Mrs. B. White, with a sort of *cock-a-doodle-do* burden, was re-demanded with especial delight. As hypercriticism itself proverbially regards these festival performances with a relaxed visage, they would lack a main part of their attraction if they did not keep the lorgnette in active requisition; accordingly, Mr. Dillon has provided his visitors with a group of handsome faces. There is the fair Mrs. Dillon, who holds her way with the best among our theatrical beauties. Miss Eliza Webb, a *débutante* in London, is young and handsome. Mrs. Buckingham White, as the fire-worshipper, was compelled to wear a huge moustache, to make her look grisly, which it did not do. Lastly, there is the new columbine, Miss A. Malcolm, who is so very young and pretty, and dances with such aerial grace and vivacity that she should have a chance (if there were such a thing) to receive the coronal of beauty and grace for the pantomime festivities of the season. The harlequinade, which consists of three scenes only (beside the last), is a mere appendix to the burlesque. There are two columbines (Miss A. Malcolm and Miss Maria Lees), and two clowns (Messrs. T. Matthews and R. Stilt). Mr. Ricketts is the harlequin, Mr. A. Stilt, the pantaloon, and Herr Zeliaki and sons, the sprites. All exerted themselves with as much effect as their brief reign would permit, although (by the way) we never yet saw a pantomime in which the harlequin did not take a leap. Mr. T. Matthews sang the eternal "Tippety-witchet" and "Hot Codlins." The piece is much too long,—occupying three hours, within a few minutes.

SURETY.—Shakspeare's *Romeo and Juliet* has been laid under contribution to furnish fun to the holiday folks here, and has answered its purpose well in supplying the best part of the pan-

\* We are not sure that we are right in the name of this nymph, for it was printed only in the group. If wrong, we will correct the mistake on being informed of it.

tomime. This portion of the piece, including the opening scenes, is so long that the harlequinade is curtailed of its usual proportions, and the form of the whole somewhat resembles the piece at the Lyceum—an extravaganza, with a pantomimic termination. The story is pretty closely followed, and the fun never hangs fire. The words of the immortal bard are hewn, and hacked, and tagged with rhymes, in a way to make a thorough-paced Shakspearian stop his ears and run for it; and in sober seriousness this method of travesty the poet is rather too bad. But let us hope that the end will justify the means. The object has been gained, and Shakspeare can afford to wear a cap and bells now and then. The introduction is undeniably one of the best of the season, and has plenty of practical fun in it. Among the best things are a *pas-de-doux* between Paris and Juliet (encored). The double duel, resulting in the death of Mercutio and Tybalt, created bursts of merriment. Juliet (performed, of course, by a man) making her night toilet, and denuding herself of one after another of her garments before she took the sleeping draught, is one of those jokes which, as they bring the colour into the cheeks of many a fair beholder, elicit the louder mirth from their male companions. Romeo's fall into the water-butt, in his escape from the garden, was a jest for the gods, and they roared lustily at it. The acting is very good. The Capulet (Mr. Vallaire), the Mercutio (Mr. Eburne), and the Juliet (Mr. A. Tapping), are particularly worthy of mention. Romeo, and the rest of the characters, were well supported. In the opening scenes there is a ballet, the principal figure in which is Miss Willmott, afterwards the Columbine. This lady's claims as a dancer are moderate; but she is very young, has an intelligent and handsome face, with a pretty form, and has lately, by her performance of some small parts in the regular drama, given signs of ability which promise well. The harlequinade introduced us to our old acquaintance, Mr. Buck, one of the best clowns extant. The Pantaloon and sprite also gave abundant satisfaction. The best things in the harlequinade are the naval and military hornpipe, by twenty-four girls, and the country market turned into a draper's shop, the change being effected through nearly the whole depth of the stage with due pantomimic celerity. The two most splendid scenes are Queen Mab's fairy retreat (in the introduction), and the transformation scene, showing "The Regions of transcendent Love." From a golden alcove in the midst of this scene, issues, like an embodiment of the spirit of beauty, Queen Mab, in the person of Miss E. Webster, the transpontine Venus and reigning belle of the Surrey theatre. These scenes are both by Dalby, and the latter, as usual, brought Mr. Shepherd forward.

### Theatres.

#### PRICES. TIME OF COMMENCEMENT, &c.

**ADELPHI.**—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ASTLEY'S.**—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

**LYCEUM.**—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; stalls, 6s.; dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**SADLER'S WELLS.**—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

**SONO.**—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

**SURREY.**—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

### CHORAL SERVICES

*On December 28, being the First Sunday after Christmas.*

#### ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Mornington in D.	Aldrich in G.	
E.—Goss in E flat and A flat.	Attwood in C.	I beheld, and lo! Blow.

*On Christmas Day.*

M.—Humphrey's Grand. Tallis.	King in F.	
E.—Ditto.	King in A.	Behold, I bring you. Purcell.

#### ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Elvey in A. Moslington in E.	Boyce in A.	How lovely. Mendelssohn.
E.—Radcliffe in E major and minor.	Elvey in D.	Behold, I bring you. Purcell.

#### TEMPLE CHURCH.

M.—Camidge in D.	Croft in A. Sanctus, &c., Young in B flat.	Praise the Lord. Goss.
E.—Fitzherbert in F.	Elvey in A.	O sing unto the Lord. Purcell.

*On Christmas Day.*

M.—Turle in F.	Hopkins in A.	O thou that tellest. Handel.
E.—Mornington in E.	King in C.	Hallelujah. Handel.

#### LINCOLN'S INN.

M.—Humphreys and Cooke in E flat.	Boyce in C. Gibbons in F.	Awake, awake, put on thy strength. } Wise.
E.—Dupuis in E min.	Rogers in D.	For behold, darkness } shall cover the earth. } Handel.

*On Christmas Day.*

M.—Humphreys and Randall in D.	Gibbons in F.	There were shepherds } abiding in the field. } Handel.
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THE CHAPEL ROYAL, ST. JAMES'S, is closed for alterations for the forthcoming Royal marriage.

### Provincial.

**BRISTOL.**—MR. COOPER'S CONCERT.—Though it was comparatively easy for Nero to fiddle in the midst of burning Rome, Mr. Cooper found even his beautiful violin unheeded amidst the perplexities and agitation of an American financial crisis; he was, therefore, compelled to do what most other artistic tourists, who unfortunately found themselves amongst our Transatlantic friends at the outbreak of the panic had to do—pack up his portmanteau, and return home, to bide a more fortunate time, when, should he revisit Cousin Jonathan, he will, we believe, be more than compensated for his recent



disappointment, by the numbers that will crowd to hear one whose old-world celebrity, as a performer, must precede him wherever cultivated musical society is to be found. *Cithara tollit curas* is generally accepted as a poetical verity; and if it were in the power of stringed instruments to allay the monetary anxieties of New York and Philadelphia, such a sonata as that of Beethoven's, played on Monday night, and played as it then was by Mr. Cooper and Miss Jane Jackson, would have had the effect of David's harp upon Saul, and touched Brother Jonathan in his dark mood. But we fear, with dollars so scarce and Lake Eries at such a discount, even Orpheus himself must have fingered his lyre in vain.

However, we were happy to perceive, from the appearance of the room on Monday night, and the refined and fashionable company assembled, that Mr. Cooper had, as he always will have, a welcome awaiting him at home. Apart from the substantial results of well filled benches,

"An evening like this makes amends"

for much disappointment, for it cannot fail to be gratifying to a man, if he finds his friends rally round him with active sympathy, when unforeseen failure, from no fault of his, gives additional significance to a friendly demonstration.

It is true that the advantages on occasions of this kind are not all on one side. The company of Monday last, in evincing their regard for Mr. Cooper, were repaid by the gratification and pleasure which they experienced in hearing again his masterly performance, which time—that is said to affect few things but port wine for the better—we think continues to improve; though his present proficiency leaves little more to be achieved in rich and mellow tone and finish of execution.

The following was the programme of the evening:—

PART I.			
Quartett in C, No. 6	.. .. .	Mozart.	
Grand Sonata in A minor, dedicated to Kreutzer, for Pianoforte and Violin	.. .. .	Beethoven.	
Miss J. Jackson and Mr. H. C. Cooper.			
PART II.			
Concerto, Violin	.. .. .	Mendelssohn.	
Mr. H. C. Cooper.			
The Pianoforte Accompaniment by Miss J. Jackson.			
Soli, Pianoforte	{ "Le Gondolier du Lido," }	Blumenthal.	
	{ "Une Larme." }		
Miss J. Jackson.			
Quartett, in A, No. 5, Op. 18	.. .. .	Beethoven.	

It speaks well for the cultivated musical taste of Bristol and Clifton that there could be found so large a company as assembled on Monday evening, to listen with the ardent pleasure and attention which they did, to a concert composed of five entirely instrumental pieces of a classical character, which are generally supposed to be "*caviare* to the general." It has sometimes been thought that you must have more popular materials—a vocalist or two to sing fashionable songs, and some dashing drum, trumpet, and cymbal work—to attract and retain a good attendance throughout an evening, but the experiment of Monday shows that good music in the hands of good players requires no clap-trap assistance to make it tell on a local audience.

The quartett party consisted of Messrs. Cooper and Clementi, violins, Mr. Webber, tenor, and Mr. Hancock, violoncello, and they acquitted themselves in the two well-known and admired compositions selected, with the precision and effect that might be looked for from musicians so accomplished. Beethoven's quartett, however, was a little impaired, not through any fault of the composers; but the intense heat of the room—which is miserably ventilated—had a most injurious influence upon the stringed instruments, from which the pianoforte did not escape. In the middle of the piece, owing to this cause, one of the strings of Mr. Cooper's violin broke, and obliged him to change it with his second, Mr. Clementi. Save for the accident referred to, the execution of all the pieces was unexceptionable, and the company, though quiet, were manifestly much pleased. The favourite of the evening was the grand sonata, and it must have been with no small share of local pride that the audience heard two of Bristol's children, Miss Jackson and Mr. Cooper, interpreting that great work with a skill and feeling which, we believe, could not have been surpassed by any two other executants in the kingdom. Mr. Cooper, as a violinist, has had his celebrity long and widely admitted, and, we think, as a pianist, both for

genius and skill, Miss Jackson's fame may be considered as indisputably established.

A few have expressed an opinion that the concert might have been judiciously shortened, and we are inclined to agree with the musical critic of our contemporary, the *Clifton Chronicle*, who says:—"The great fault of the concert was, we think, its length; two quartetts, a violin concerto, and a duo sonata, are, perhaps, a little more than was necessary. Had the violin concerto been omitted, and in its place a little song—say of Mendelssohn's—been inserted, the programme would have been both shortened and lightened, and, as we think, improved. Yet, it is hard to find fault where so much pleasure has been afforded, and we venture this hint rather as a suggestion, that the occasional sound of the human voice in a concert is refreshing, than with any idea of quarrelling with our food, and providing another bill of fare."

**BATH.**—On Christmas Eve, according to the usage of former years, a performance of sacred music was given at the Assembly Rooms by the Committee of the Classical Concerts, the subject of the performance being Handel's *Messiah*, a work which contains compositions of greater sublimity than any other which its immortal author has produced. The soloists on this occasion were Miss Louisa Vinning, Mrs. Lockey, Mr. Lockey, and Mr. Weiss. The conductor was Mr. Bianchi Taylor, and a band and chorus had been selected which could not fail to produce a most finished performance. The large room was filled almost to overflowing. On Mr. Bianchi Taylor taking his place in front of the executives, he was greeted with warm applause, and he wielded his *bâton* with the greatest judgment and skill. Throughout the performance there was the best understanding between him and the band and chorus, and everything went off with the utmost precision. Miss Vinning possesses a good soprano voice, and remarkable power of execution; but in the more impressive compositions she appeared scarcely equal to the occasion. She obtained, however, great applause in the air, "But Thou didst not leave." Mrs. Lockey's fine contralto voice was heard with great effect in the recitative, "Behold a virgin shall conceive," and she sang the other solos allotted to her with great taste and judgment. Mr. Lockey was in excellent voice, and his efforts were, throughout, worthy of the highest commendations. In everything which he did he well sustained his reputation as a good oratorio singer. He sang "Comfort ye my people" with great effect, and fully deserved the applause which he received. A more finished bass singer, or one more thoroughly acquainted with the music of this oratorio, could not have been selected than Mr. Weiss. Since the retirement of Henry Phillips, no singer has appeared more competent to occupy his place than Mr. Weiss, who, besides being a complete musician, is an able and effective vocalist. His fine manly voice was heard with great effect in the air, "Why do the nations." The other parts of the performance were equally good, especially the choruses, some of which were models of choral execution. It is also due to Mr. G. Field to state that the able manner in which he presided at the organ contributed materially to the success of the performance.—*Bath Chronicle*.

**LEEDS.**—ORATORIO PERFORMANCE.—On Saturday last, the sixth annual Christmas performance of Handel's *Messiah* was given by the Recreation Society in the Music Hall. The room was literally crammed, and several hundreds of persons were unable to gain admission. In order to secure even standing-room, large numbers of the working-classes besieged the doors so early as half-past seven. The audience included G. S. Beecroft, Esq., M.P. for the borough; the Mayor (P. Fairbairn, Esq.); the Rev. Dr. Hook, with their families; and most of the leading residents of the town. The orchestra was filled with instrumentalists and chorus singers, numbering 130 performers; and the soloists were Mrs. Sunderland, Miss Walker, Miss Newbound, Mr. Charles Braham, and Mr. Weiss; Mr. George Haddock was principal violinist, and the whole was under the able direction of Mr. Spark. It will be unnecessary to particularize the pieces sung by Mrs. Sunderland and Mr. Weiss, so well are these singers known to our Yorkshire readers. Suffice it that, in all they performed, success crowned their efforts. We could wish, however, that Mrs. Sunderland had omitted the numerous "embellishments" which characterized her singing on Saturday, and that Mr. Weiss had not responded to the *encore* of "Why do the nations." Miss Walker was entrusted with the air, "He shall find his flock," and "But Thou didst not leave"—her rendering of which was warmly admired and very loudly applauded. The contralto songs were sung by Miss Newbound with judicious

taste, and well-deserved honours were accorded to her. Mr. Charles Braham failed woefully in the part allotted to him; we could scarcely have believed that a gentleman bearing the name of Braham would have shown such an entire want of a knowledge of his solos. Scarcely a single point in the first air ("Ev'ry valley") was taken up, and the tune was broken continually. In the unaccompanied quartetts, Mr. Braham did not sing a single note correctly, notwithstanding that his part was played very prominently by one of the cellos. We need say no more than this; but advise Mr. Charles Braham, as the best thing he can do, to study the tenor music in the *Messiah* ere he again venture to interpret it in public. The band was not so steady as we have before heard them; the wind instruments of wood, too, were flat throughout many of the pieces. This defect was especially noticeable in the Pastoral Symphony. We must not omit to mention the admirable manner in which Mr. Tidswell played the trumpet solo in the celebrated bass song. The choruses we can praise highly for good tone and general correctness; but the hurrying which was noticed in nearly every chorus is a fault which the Yorkshire singers must specially guard against, lest they lose the good name they have already earned.

**MANCHESTER.**—If the fact of a large quantity of musical entertainments having been given within a certain period, the bulk of which have been tolerably well supported, may be considered an evidence of an indwelling love for the art divine amongst the residents of this northern metropolis, it is then quite evident that Manchester may fairly lay claim to the title musical; indeed it would occupy more space than we can afford to devote to the reports of our correspondents, if we were to give them *in extenso*; we must, therefore, content ourselves with just recording the facts. The indefatigable Dr. Mark, and his very industrious "little men," have given a series of performances, with a fair average of success; on some occasions very large audiences were assembled, each and all having been much pleased, and as much so with the evident interest taken in their occupation, as by the actual and really clever performances of the eminent and painstaking little fellows. A very pleasing circumstance occurred in the course of the last concert, Master E. Sturge having been presented with a silver-plated cornet, as a mark of approbation. Whether this was the act of a single individual, or of a number of the admirers of the clever little cornettist, we did not exactly learn; it was, however, a graceful acknowledgment of the talent of the youthful aspirant to the mantle of the lamented König. The visit of Dr. Mark and his juvenile orchestra was agreeably brought to a close on the evening of Wednesday last, by a similar gathering to one so successfully carried out on St. Valentine's day last year. It would be difficult to decide whether the happier faces were those of the children dancing on the floor of the hall, or those of the parents who had gathered with their friends as spectators in large numbers in the gallery.

The Christmas-day oratorio, *Judas Maccabeus*, was very successful, taken as a whole. Madame Rudersdorf sang as usual, and very intelligently; Mr. C. Braham being the tenor engaged, and Mr. Allan Irving the basso (or rather baritone) principal. The audience was a numerous one.

M. Jullien and his "unrivalled orchestra" appeared on Saturday evening, and, as usual, charmed numerous listeners to the admirably performed selections. Madame Grisi had been announced, but was, unfortunately, unable to be present. Our readers will understand the feeling of disappointment experienced better than we can describe it.

The concert of Monday last was not so successful as usual, lack of novelty being, we presume, the reason, added to the many other attractions which probably interfered materially.

The Exhibition of Eastern Scenery, accompanied with descriptive lectures, at the New Mechanics' Institution, proves most extraordinarily attractive. On Christmas-day two monster audiences assembled to witness the representations of the principal points of interest in the Holy Land. On these occasions selections from the sacred compositions of Handel, and other eminent writers, were performed upon the organ. This exhibition is probably the largest of its kind ever attempted; indeed, the views of the ancient temples, pyramids, statues, &c., of Egypt are on a gigantic scale, while some of the explanatory portions given by the lecturer are, to the uninitiated, perfectly startling.

**PRESTON.**—The fourth and last of the cheap concerts took place on Monday evening in the theatre. Mrs. Sunderland, Mr. Lambert (York), and Mr. Reuben Riley, were the vocalists engaged.

The house was well filled in every part except the gallery, which had but few occupants. Mrs. Sunderland was in capital voice. Mr. Lambert, who has not before sung in Preston, we believe, afforded much satisfaction. He possesses a powerful voice, and his songs were given with much taste and feeling. He was encored in Mendelssohn's fine song "I'm a roamer," from *The Son and Stranger*, which he gave with great spirit. Mr. Reuben Riley also called forth several encores, and one or two new songs added an additional charm to his efforts, which, as they always do, received much applause. Mr. Charles J. Yates presided at the pianoforte. We trust that the committee of management will be able to arrange for another series of concerts after Christmas, as those now brought to a close have afforded much gratification. —*Preston Pilot*, Dec. 24th, 1857.

**RYDE.**—The Musical Union, formed and conducted by Mr. A. Holloway, consists of an orchestra of about thirty and a chorus of about the same number. The series of four concerts will be given shortly, the first of which will take place in the beginning of January. The music performed will be both sacred and secular, the former with the accompaniment of an organ in addition to the orchestra and chorus. Mr. Holloway has entered heart and soul on the rather difficult task of effecting something like amalgamation amongst the amateurs of the town, who, as a general rule, are not to be accused of an ultra-fraternizing spirit. As, however, in spite of this drawback, he has succeeded in collecting such a number, we trust that the society will receive the patronage from the public that it deserves. The scale of subscriptions ranges from 5s. to £1 1s., according to the number and position of the seats.

#### CATHEDRAL CHOIRS—DURHAM v. YORK.

TO THE EDITOR OF THE DURHAM COUNTY ADVERTISER.

SIR,—About a year since you published a letter from me, in which I lamented the paucity of attendance at Divine service in your glorious Cathedral. A short time since I was in the neighbourhood, and came over to Durham on the Sunday in order once more to experience an enjoyment which I had borne so vividly in remembrance, and I was much pleased to observe a manifest improvement in the number of worshippers. Since my previous visit to Durham I had had an opportunity of being present at afternoon service in York Minster, and I was struck with the contrast in every respect. The building, much as it has been vaunted, spacious as it is in area and rich in decoration, is far below Durham in magnificence of proportion and grandeur of outline, to say nothing of commanding situation. True, it has many more pillars; but one in Durham's nave is worth them all. The contrast, however, is greatest in the performance of Divine service, which ought to constitute the leading characteristic. At York the afternoon service was gone through, to use the mildest term, in twenty minutes; as though the termination were the chief end. No solemn pause, no musical sounds, but a hurried repetition of confession, prayer, and praise, that left the worshipper out of breath by his exertions to keep time with the responses, and his mind bewildered with a sense of the apparent desecration.

At Durham, on the contrary, I witnessed the beautiful liturgy of our Church and her ritual observances performed with a reverence of demeanour and attention to details which gave additional expression to every portion of the sublime composition, and formed a model for imitation. I have been a somewhat close observer of liturgical proprieties, and the solitary exception which I would take was the singing of Amen to the Lord's Prayer at the commencement of the Communion service. This is not a response, but a portion of the prayer to be said by the minister, as will be seen on reference to any Book of Common Prayer, where it is printed in Roman letters, the word in other prayers being printed in italics, to distinguish it as a response.

Durham has reason to be proud of her noble band of chorists—so important an aid in Cathedral service. They possess not only good voices and great musical talent, but that evident close attention to their duties which gives such efficiency to their services, and I know no greater treat than that which I have had the privilege of enjoying on more than one occasion, when in Durham Cathedral I heard the voices of the choir, accompanied by the sweet tones of the organ, join in praise to the Great Giver of all. It gave me rather a poor opinion of the citizens of Durham to reflect that they had almost at their own doors a means of gratification which thousands would go many miles to enjoy, and yet so few of them seemed to appreciate it. Were Durham Cathedral in the midst of the manufacturers of the West Riding, the spacious nave would be insufficient to accommodate the numbers who would crowd her gates; but "what we have we prize not to the worth." I have visited many Cathedrals, from the far north, to Exeter in the far west, and I have no hesitation in saying that Durham yields to none



of them in all those aids, whether from clergy or laity, order and propriety, or musical skill, which give beauty and solemnity to that simple but majestic ritual, the distinguishing feature and great charm of the services of the Church of England.

EPHRA.

Leeds, 22nd December, 1857.

### Review.

"PARTANT POUR LA STRIE," with Introduction and Variations for the Organ. By WILLIAM HAYNES. (Novello.)

It is strange that we should so rarely, in reviewing compositions or arrangements, be enabled to offer unqualified praise; but it surely says much for our impartiality and independence, when we are determined to bring the evil deeds of writers to light who have been guilty of breaking musical laws, transgressing the limits of discretion, or acting in opposition to the dictates of common sense. In the piece before us we find such evil doings, but, as they are very few, we will proclaim them at once, and then see what is to be praised. *Imprimis*, at page 3, in the last line, Mr. Haynes has the chord of B flat implied by the extended passages on the pedal, while on the manuals we find the fourth employed, the resolution being deferred until the next bar. It is true that the manual chord is only a *staccato* crotchet, while the pedal (eight quavers) occupies the whole bar; but, whether the fourth is audible while the third is being played in the bass, or whether it rests, we consider it erroneous. Had we time, we might rummage over some music and find similar instances on the part of great composers, which would, perchance, justify Mr. Haynes in his own eyes, but we should consider them all equally wrong.

Mr. Haynes has gone beyond the limits of discretion by making a fugue the conclusion to his variations. A fugued *finale* to a pianoforte sonata, or a stringed quartett, is rather grateful than otherwise, but in a secular fantasia for the organ becomes tiresome. We do not see why the subject of the French air could not have been embodied in a brilliant *finale* without sacrificing the dignity of the noble instrument for which it is here arranged. There would have been more scope for the display of Mr. Haynes's talent in such a conclusion to the piece than in the adoption of the mechanical system of fugue. The imitative passages into which the arranger breaks, after the development of the subject, are showy and effective, but the very commencement of the fugue imparts a heaviness from which the piece was previously free.

Common sense has been outraged by the setting of the introduction and one of the variations in E flat minor. No organist, save and except that he had abnormal ears, could possibly listen to his own performance of either upon an organ tuned upon the old English system. Mr. Haynes surely cannot be aware that there are a vast number of able musicians who do not pronounce in favour of equal temperament. They maintain, and with justice, that, as the scale cannot be equally adjusted—as was mathematically demonstrated by a correspondent some months ago—a compromise between the two systems is better than sacrificing the good effect or the distinctive character of every key. Not to enter more deeply into this subject on the present occasion, we cannot but think Mr. Haynes has acted unwisely in setting any portion of his fantasia in so extravagant a key as E flat minor.

Now for praise. The introduction is Rinck-ish, bold, and effective; the air, simply arranged, for manuals only. The first variation is for the great organ, eight and four feet stops, and pleases us much. In the first bar (treble), Mr. Haynes will observe that the imitative character of the counterpoint is lost by the ascent of the D flat to E. Why should it not descend to C? In variation 2 we have the melody assigned to the left hand (a reed-stop) with florid counterpoint for both choir and pedal that demands a skilful executant. The pedal of this variation, though marked sixteen and eight feet, would be better, we think, without the sixteen-feet stop, which makes such passages as we find here very "buzzy." What did Dr. Wesley say?—"To be constantly buzzing with pedal scales would be intolerable."

In variation 3 the air is not given distinctly, as in the first two variations, but it is by no means lost. It is nicely taken care of in the *andante grazioso* page of triplets. In the fourth variation we have the "Partant" in full chords, alternated between the full organ and full swell, with *staccato* pedal (occasionally in octaves). The fifth variation is an *adagio*, in harmony, of some

beauty. We should have preferred a solo on a fancy stop, as a relief, but, as we have already grumbled at the fact of this variation being written in an extravagant key, we had better say nothing more. The final fugue we suppose we must commend as a fugue. The *coda* is similar to the fourth variation, but with the pedal in triplets.

The entire work is evidently the work of an accomplished organist, and we hope to see more pieces, either sacred or secular, original or arrangements, from the same pen.

### Foreign.

BERLIN.—The 8th of February is fixed as the day for the entry into the imperial city of the young Prince and his bride. It is expected that they and the whole court will be present at the opera in the evening. The work chosen for representation is Spontini's *Vestale*.

### CORRESPONDENCE.

#### THE VACANCIES IN THE CHOIR OF LINCOLN'S INN CHAPEL.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I beg to inform you that the gentleman who signs himself "Watch Dog," in your last week's *Gazette*, is labouring under a mistake when he states that the announcement of a gentleman's appointment as one of the basses in the choir of Lincoln's Inn Chapel is somewhat premature, since the gentleman alluded to received his official appointment some weeks ago, and commences, or ought to commence, his duties, on the first Sunday in January 1858.

I am, Sir,

Your obedient servant,

VERITAS.

### OUR SCRAP BOOK.

The stage, under proper regulations, might be made a school of instruction. It might be made a terror to evil-doers, and a praise of them that do well. For this purpose, it would require to be under the direction of a wise and upright magistrate. A censor of plays is sufficient; a tribune of the people, armed with proper discretionary power, and amenable to government, would be an officer of great value to the public. He would, in fact, be a minister of public instruction, and a regulator of public amusement and rational recreation. The theatre, in ancient times, encouraged the highest efforts of genius, and the sublimest flights of poetry are to be found in the drama of the ancient Greeks. The public taste creates the histrionic labours of the poet: and if the stage is at a low ebb in point of morals in any age, the fault lies not so much in the poet as in the manners of the age itself. Had it not been to satisfy the morbid appetite of the frequenters of the stage, our own immortal Shakespeare would never have interlarded his beautiful creations of mind with so many specimens of low wit and buffoonery as occur in his dramatic writings.

The addition of music to the drama in ancient times must have had a charm to which we are comparative strangers. The noblest sentiments, the most delicate touches of nature and of grace, and the most splendid flights of imagination, are to be found in the chorus of the Greek drama. The accompaniment of music in our modern dramatic representations has preserved them, in a great measure, from that grossness and iudicacy of expression and scenery which past ages, even in our own country, have exhibited. Hence, the ardour with which musical powers of a high order are ever welcomed by the public, and the high estimation in which their possessors are justly held. We, who can look back on the past, remember well the powerful effect which the vocal powers of a Madame Catalani had upon our own young mind, and the thrill of patriotic and noble feeling which rushed through the soul, as she sang, in tones of the richest swell and the most exquisite pathos—

While Britannia rules the waves,  
Britons never will be slaves.

Nor can we ever forget the soft and sweet notes of Mrs. Salmon, an English actress, who sang an enchanting solo, at the same oratorio where the celebrated Italian was *prima donna*.

## Musical Instruments.

### To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetmann, Gange, and Tomkinson, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

### PATENT CONCERTINAS, 36s.;

ditto to play in all the keys, 52s. 6d.; ditto full compass (48 keys), 4 guineas; all are six-sided and have the double action. Also the new Duet Concertina at 31s. 6d. and 42s.—WHEATSTONE and Co., 20, Conduit-street, London, W.

### WHEATSTONE'S HARMONIUMS,

in solid cases, manufactured by them expressly for Churches, Chapels, Schools, &c., have the full compass of keys, are of the best quality of tone, workmanship, and material, and do not require tuning.

With one stop, 5 octaves, oak . . . . . 10 guineas.

With one stop, figured oak or mahogany case . . . . . 12 " "

With three stops, organ tones, large size . . . . . 15 " "

With five stops . . . . . 22 " "

With eight stops . . . . . 24 " "

With ten stops . . . . . 30 " "

Prize Medalist (1851) for Harmoniums.

An extensive assortment of French Harmoniums, by Alexandre, at prices from 6 to 60 guineas, 20, Conduit-street, Regent-street, London.

## Exhibitions, &c.

### THE ROYAL POLYTECHNIC.

#### CHRISTMAS HOLIDAYS.

This Institution, which has for twenty years amused and instructed the public, will present the following novelties:—

1st.—A new Musical and Pictorial Entertainment, by G. Armytage Cooper, Esq. (the accomplished Buffalo Singer), entitled HOME FOR THE HOLIDAYS, being the Polytechnic Annual for 1858. Some of the buffo songs are written by J. C. Brough, Esq., and the very beautiful Dissolving Views include novel optical effects of the most pleasing nature.

2nd.—Remarkable Phantasmagorical Illusions, which will be produced with an apparatus of an entirely new mechanical construction, and, with many other curious exhibitions, will illustrate a LECTURE on NATURAL MAGIC, by J. D. Malcolm, Esq. The Misses Greenhead will accompany these effects on the Piano, Violin, and Violoncello.

3rd.—New Views in the Cosmorama Exhibition.

4th.—Increase of the justly-admired Dissolving Scenery, illustrating the REBELLION IN INDIA, and portraits of Oliver Lord Canning, H.R.H. the Duke of Cambridge, Generals Wilson, Nicholson, Neill, and Havelock, and grand Optical Effects, displaying the Re-capture of Delhi and Relief of Lucknow.

5th.—New Lecture Entertainment by J. H. Pepper, Esq., entitled A SCUTTLE OF COALS from the PIT to the FIRESIDE.

6th.—THE LEVIATHAN, the overwhelming size of this great Steam Ship realized in a new series of Dissolving Pictures, with instructive description by Mr. Malcolm.

7th.—The Giant Christmas Tree will yield unusual quantities of knives and toys for the boys, and pretty things for the girls, at the gratuitous distribution, commencing on Thursday morning and Thursday evening, the 31st of December.

Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

### CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

### THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

### BURFORD'S PANORAMA—SIERRA

LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

### MR. ALBERT SMITH has the honour to announce that MONT BLANC is OPEN FOR THE SEASON.

During the recess the room has been completely renovated and redecorated, and several improvements made, which, it is hoped, will tend to the increased comfort of the audience. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entrance. The second part is entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, comprise a general view of Naples from the Heights of Pausilipo—the Santa Lucia and Hotel de Rome at Naples, looking towards Portici—the House of the Tragic Poet at Pompeii—the Ruins of Paestum—the Blue Grotto at Capri, the Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Arco dei Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmons at Pompeii.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

### LUCKNOW and DELHI.—Great Globe,

Leicester-square.—DIORAMA of LUCKNOW and the SIEGE and CITY of DELHI; its Streets, Palaces, and Fortifications—at 1, 3, and 7 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The Russian Diorama at 3 and 8 o'clock. Illustrative Lectures.—Admission to the whole building, 1s.

### DELHI: Scenes of the Head-quarters

of the REVOLT IN INDIA.—GREAT GLOBE, Leicester-square.—In addition to the Dioramas of Russia and India, is now opened, a new and splendid DIORAMA of DELHI, its Mosques and its Palaces, at 1.30 and 7.30 p.m. Admission to the whole building, 1s.

## Theatrical Announcements.

### ROYAL PRINCESS'S THEATRE.

THIS EVENING (January 2), will be presented THE CORSIAN BROTHERS. After which, the highly successful comic Christmas pantomime, entitled HARLEQUIN WHITE CAT; or, The Princess Blanche Flower and Her Fairy Godmothers. The Princess Blanche (White Cat), Miss Kate Terry; Harlequin, Mr. Cormack; Clown, Mr. Huline; Pantaloon, Mr. Paulo; and Columbine, Miss C. Adams. On Monday next, January 4, Mr. C. Keen will make his first appearance these two years in the character of Hamlet.

### THEATRE ROYAL, HAYMARKET.—

THIS EVENING, SPEED THE PLOUGH: Mr. Chippendale, Mr. Compton, Mr. W. Farron, Mr. Rogers, Mrs. Poynter, Mrs. E. Fitzwilliam, Mrs. Griffiths, Miss E. Ternan. After which the new grand comic Christmas pantomime, entitled THE SLEEPING BEAUTY IN THE WOOD; or, Harlequin and the Spiteful Fairy. The scenery of the fairy story painted by Mr. William Calcott. The Harlequinade by Messrs. Morris and O'Connor. The music of the entire pantomime arranged and composed by Mr. D. Spillane. Venoms, the Spiteful Fairy, Mr. Clark; Brighteyes, Miss Fanny Wright; the King of Spindledon, Mr. Coe; the Princess Royal, Miss Louise Leclerc; the Young Prince Tulip, Miss Fita Inman; Harlequin, Mr. Arthur Leclerc; Columbine, Miss Fanny Wright; Pantaloon, Mr. Mackay; Clown, Mr. Charles Leclerc; the Princess on her Travels, Miss Louise Leclerc.

The Second Morning Performance of the Pantomime will take place on Thursday next, and every Thursday till further notice, commencing precisely at 2 o'clock and concluding at 4.

The public are respectfully informed that the upper gallery is abolished, and that there will be but one gallery open, capable of containing 800 persons.

### ROYAL SURREY THEATRE.

THIS EVENING, and every evening during the week, the highly successful grand comic Christmas Pantomime, entitled, QUEEN MAB; or, Harlequin Romeo and Juliet.

### THEATRE ROYAL, ADELPHI.—

Rare Christmas Attraction.—Adelphi Pantomime.—Revival of the celebrated drama of The Wept of the Wish-ton-Wish: Madame Celeste in her original character, and Messrs. Wright and Paul Bedford.—Immense success of the Adelphi Union Extravaganza and Comic Pantomime, first originated at this theatre.—THIS EVENING, THE WEPT OF THE WISH-TON-WISH, with Madame Celeste, in her original character: Mr. Wright. After which the Adelphi union mythological extravaganza and comic pantomime, with new scenery, dresses, tricks, and transformations, called HARLEQUIN AND THE LOVES OF CUPID AND PSYCHE. Cupid and Harlequin (a l'italienne), Miss Marie Wilton; Psyche and Columbine (a l'italienne), Miss Mary Keeley; Clown (true-born English), Herr Henderson; Pantaloon, Mr. Buckingham; Punchinello, Mr. Le Barr; Jupiter, Mr. Paul Bedford; Venus, Mrs. Billington; Henderson on the slack wire, and M. Desarral's celebrated troupe of dogs and monkeys.

### ROYAL SOHO THEATRE.

Open every Evening with the Best Pantomime in London.—HARLEQUIN KING ABOULIVAR AND THE FAIRY OF THE CORAL ISLANDS. Clown, the renowned Abel.

### Great National Standard Theatre,

Shoreditch.—Every Evening. To commence with the comic Pantomime of GEORGE FORGEY; or, Harlequin Daddy Long Legs. With its splendid effects and gorgeous Transformation Scene, pronounced unequalled. Day Performance every Monday, at half-past 12.

### THEATRE ROYAL, DRURY LANE.

—Lessee, Mr. E. T. Smith.—The Best Pantomime in London every evening. Transcendently beautiful. Gorgeous beyond description. The artistic transformation and ballet scenes beyond competition.—A Grand Morning Performance every Wednesday at 2 o'clock; doors open at half-past 1.—THIS EVENING, to commence at 7 with the comic drama of TOO MUCH OF A GOOD THING. After which, the new grand Christmas pantomime of LITTLE JACK HORNER; or, Harlequin A B C. The scenery by Mr. W. Beverley. Two Harlequins, M.M. Milano and H. St. Maine; two Sprites, the Brothers Elliott; two Pantaloons, Messrs. Nash and W. A. Barnes; two Clowns, Harry Boleno and Flexmore; Fawnion (a dandy lover), M. Deulin; Harlequins, Mdlle. Agnes; two Columbines, Madame Boleno and Mdlle. Christine. Principal dancers, Miss Rosina Wright and Madame Arioli, assisted by upwards of 100 ladies of the ballet.

### ROYAL LYCEUM THEATRE.

THIS EVENING, the highly successful grand new Burlesque and Pantomime of LALLA ROOKEH AND THE PRINCESS, THE PERL, AND THE TROUBADOURE; or, Harlequin and the Ghebers of the Desert. Supported by Mesdames Charles Dillon, Buckingham White, Eliza White, Maria Ternan, Esther Jacobs, and Woolgar; Messrs. Barrett, Calhoun, Hoiston, Poynter, and J. L. Tanco. Clowns, Messrs. T. Matthews and R. Stilt; Harlequin, Mr. J. Ricketts; Pantaloon, Mr. A. Stilt; Sprites, Herr Zeleski and Sons; Columbines, Misses A. Malcolm and Lees. Gorgeous Feast of Lanterns.—Fenton's Grand Transformation Scene. Morning Performance TO-DAY, on which occasion the boys of the Licensed Victuallers' School will attend. Doors open at 2, commence at half-past 2. Box-office open from 11 to 5 daily.

### STRAND THEATRE.

The Red Man of Agar and the Lambert Family every night in HARLEQUIN NOVELTY AND THE PRINCESS WHO LOST HER HEART. Great success.

### ASTLEY'S ROYAL AMPHITHEATRE.

Under the patronage of Her Majesty and the Prince Consort.—Mr. William Cooke respectfully announces to the nobility, gentry, heads of families generally, and his juvenile friends in particular, that there will be THREE GRAND MID-DAY PERFORMANCES of the comic Pantomime, entitled DON QUIXOTE, AND HIS STEED ROSINANTE; or, Harlequin Sancho Panza.—viz., TO-DAY, Jan. 2nd; Saturday, the 9th; and Saturday, the 16th. With Scenes of the Arena, which will be varied, novel, and arranged expressly for the amusement of the juvenile visitors. Doors to be opened each day at half-past 1, commence at 2, and carriages to be in attendance at half-past 4 o'clock.

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